

COM  
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COMBUSTION is a review of modern poetry, published irregularly from 28 Mayfield Ave, Toronto 3, Canada. Contributions of off-beat, experimental poetry both original and translated invited. No payment, usual return rules. COMBUSTION is distributed solely by mailing list: a postcard confirming your interest will bring it to you regularly. Donations, of course, are always welcome.

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COMBUSTION, or getting the breath hot

At random, from the bestknown poetry magazine in the world, not long ago (in terms of chronology), to show how flat on our face we fall:

"My crystal shivers yet, to find  
The bells cascading on the wind,

My brother, proud and gracious, gone  
Into the heaviest stare of stone..."

Or neater: "Motion holds all, the tumblers turn  
Through new gyrations in their airy shells  
And shunt within till we become  
Lost pieces of ourselves."

Or florider:  
"The sky hung idiot blue all windy day  
Plucking the leaves off huffy sycamores..."

Or cleverer: "You are too light, blonde, to bear much hardship.  
Slight bones cannot carry much weight of weariness;  
Bowed skin leaks, the long mouth voids a fountain;  
Bitter as lemons then, your stocked heart shrivels..."

Oh dear, oh dear, oh dear! How we fumble about our skirts, looking for the one right rosary to talk ourselves into! Is it so hard these days to put two clear singing words together, singing and clear because the motion in and behind them is?

I would have thought that Lawrence put it straight enough often enough. But we are slow to learn, if ever we learn. But then again we resent the intrusion of being taught, especially to be told what befits us. And that may be best, if only we could be intruded on, if only we were as sure-footed as we twinkle-toed and diamond-eyed.

There have been many injunctions telling us to call a spade a spade. Or a shovel. But that doesn't take us as far as the shovel does, in the proper hands, when it digs into loam or grit. And we are so busy being right and honest, and clever at being right and honest, that we fail to realize anything out of ourselves that was worth a moment's effort on our part or anyone else's thereafter.

But to bring the matter closer to, rather than spread sentimentally out like someone who's won all the marbles, what gets into poetry these days, by and too large, is either a wad of dough that only enjoys its own doughy consistency or such refinements, such icings of the soul, so many jimmies and gimcracks on the ice-cream cone, that it is work for a critic to sense the poetry for the sweet bye-and-bye packed in like a Twelfth-night wish.

Poets, ill-paid and ill-used as they are, have lost sight of either their proper wages and proper uses. They have only one true labor, to put some human being out where others can get at it and no perversion will help but confuse. What we have are poets using their poems like saving accounts, insurance-policies or receipts, trying to corner the market on Immortality. You want to become Immortal, eh? Ok. Start at Harvard. Try a Rhodes Scholarship. Edit the School magazine. Win a few prizes. Study with Winters at Stanford or Ransom at Kenyon or crack the big time by sipping cocktails with Auden and talk Kierkegaard. Sour grapes? Baloney! All so much evasion, fear to get a grip

on any single emotion or desire, or to find out what it is that grips.

What we have as a result is plenty of flatulent reputation. But damned if much reaches the ear that moves or penetrates it. For how can a poem composed in vacuity, so trimmed of passion and so correct, get up on its hind-voice and roar (as Smart long since advised) or so pleased, incant a ditty or curse or dare to desire. Where are the emotions Pandora freed for us? Where hate, anger, love that has been drawn to its well, pity, sorrow, pain? Instead what? Exercises to keep professors employed and students fed by the lure of checks, the mechanics of profit, siphoning the most educated mind--arrow off to this or that greasing factory.

Is it necessary even to name names? Look around you and be sick! Against such organized and seal-approved dullness is it not the wonder of wonders to hear some raw voice crying out of the skyscraping wilderness that there is spring:

"I pass out of the door into the garden.  
From my favourite tree one limb's broken.  
An insect, egotist, strums his soliloquy  
At my ear. I walk out under the open sky.

Theoretical man, my eyes have marked  
Mounds of earth piled high and dark.  
Earth, shovelful-- think of it--  
In which to be born and buried.

Brown pods, brown leaves that lie  
Beside quickening things, a kind of parody  
On them and their increasing passion:  
But that's a thought that's out-of-season

When everywhere beyond my hands I see  
Green shoots, conferva near the railway;  
And grasses, young ferns, that sprout into air  
Wispy as a twelve-year-old's pudendal hair."

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#### RECENT COMBUSTIONS

THE IMPROVED BINOCULARS: selected poems by Irving Layton. Jargon 18; Jonathan Williams, Highlands, N.C., U.S.A., publisher. In Canada: The Ryerson Press, 299 Queen St West, Toronto 2. Price \$3.00

Canada's most controversial poet in a dazzling selection. Fine introduction by William Carlos Williams which should be read and digested. A must for every student and lover of poetry.

THE TRANSPARENT SEA: poems by Louis Dudek. Contact Press, 28 Mayfield Ave, Toronto 3, Canada. Price \$2.00

A new collection "containing work written during a period of some twelve years, offering a cross-section of the poet's development in both theme and form." Contains some of the most persuasive lyrics of this or any other generation.

EUROPE: a long poem by Louis Dudek. Contact Press. Price \$2.00

The result of three months' travel by car on the Continent during the summer of 1953, this ambitious poem of 99 sections and 139 pages cuts below many a surface depth to come up with much that is necessary to our understanding of the new Europe-- and manages much fine poetry as well.

EXPERIMENT 1923-29. Poems by W.W.E. Ross. Contact Press. Price \$1.00

Earliest work of a reticent, long-neglected pioneer of modern

author index  
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raymond sou-  
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poetry news-  
letter 1957-  
nineteen 6ty

letters 1990

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issued 4 ray  
one br april  
n edition of  
twenty-three  
copies yours  
number 8

**combustion** a review of modern poetry

one	January, 1957	8pp
two	April	12pp
three	July-September	10pp
four	October-December	10pp
five	January 1958	12pp
six	April	10pp
seven	August	11pp
eight	November	12pp
nine	February 1959	12pp
ten	May	10pp
eleven	September	12pp
twelve	January 1960	[12pp]
thirteen	May	12pp
fourteen	August	14pp

all issues printed by the editor on the mimeo,  
& bound with one staple upper left, sheets  
8½" x 14" white bond. stencils typed uniform.

**note** the sixth issue of victor coleman's **island**  
edited by souster as **combustion 15** [1966]  
reads like an anthology of the earlier series,  
& is considered here separately in the appendix.  
all other issues were distributed solely by  
mailing list, the purest form of publishing  
known, this commemorative issue breaking the  
spell, the word corresponded delimiting ethos.

**a    milton acorn**

Libertad. IX: 10-11.

On Saint Urbain Street. XIII: 12.

**pierre albert-birot**

The Ravens. VII: 10. tr/charles guenther.

**felix anselm**

Miracle. VIII: 11.

Shoe Shine.

**margaret avison**

June at Christmas. VIII: 4.

**b    genevieve bartole**

For Such Privilege. XIII: 9.

**kenneth lawrence beaudoin**

Poem, January 12, 1959: Homage A The  
Motley Crew of Our Elders and Ancestors  
for James Boyar May and Raymond Souster  
X: 5-6.

**luc berimont**

Poetic Art. VII: 5. tr/charles guenther.

**werner ek bruun**

Poem. III: 7.

**c    rene guy cadou**

Love. V: 5. tr/peter miller.

**eric cashen**

Poem. VI: 6.

**aime cesaire**

Water Woman. V: 11. tr/peter miller.

Tom-Tom by Night. V: 12. tr/peter miller.

Phrase. tr/peter miller.

The Automatic Crystal. tr/peter miller.

Visitation. VI: 5. tr/peter miller.

**shirley chase, 8**

Poem. VII: 7. set down by alden nowlan.

**alma de chantal brazeau**

Spleen. by hector saint-denys garneau.

V: 7. translator.

Lanterns. by hector saint-denys garneau.

"But the Living Feel No Pity for the Dead."

by hector saint-denys garneau. V: 8.

**alma de chantal brazeau**

Le Jour Sans Peine. VIII: 5. [in french]

Max Jacob, 1876-1944. [in french]

**rene char**

The Companions in the Garden. III: [1]-2.

tr/w.w.e. ross.

The Bull. III: 2. tr/w.w.e. ross.

**john robert colombo**

Huron Street. VIII: 3.

Nada. XI: 11.

Short Poem. XIV: 7.

**robert cooper**

After Baudelaire (Le Gouffre). III: 9.

To A Chinese Painter. IV: 7.

**cid corman**

The Obsequies. I: 6.

The News.

The Tramp's Confession. by serge essenin.

II: 4-5. translator.

The Windows. by rocco scotellare. II: 8.

Now That July. by rocco scotellare.

Return Voyage. by rocco scotellare. II: 8-9.

The Sentiment. II: 11.

Breaking Into Speech. III: 4-5. [essay]

A Little Anthology of Italian Poetry:

Returning. by mario trufelli. IV: 3. translator.

The Idle Carousel. by mario trufelli.

Itinerary. by gennaro manna.

Terra Rossa Terra Nera. by cesare pavese. IV: 4.

Tu Sei Come Una Terra. by cesare pavese.

Your Country and Mine, Thomas. by michele

parrella. IV: 4-5.

Short Testament. by eugenio montale. IV: 5.

The Eel. by eugenio montale. IV: 6.

The Law. IV: 10.

Seashore. by pedro salinas. V: 9. translator.

The Knowledge. by wang wei. VI: 7.

The Parting. by wang wei.

The Isolated. by wang wei.

Autumn Evening on the Slope. by wang wei.

The Peak of Tai Yi. by wang wei.

Alone Here. by wang wei.



### **cid corman**

Night on the West River. by li po. VI:8.  
translator.  
Autumn Has Really Come Up On Us. by li po.  
Poem. by tu fu. VI:9.  
The Struggle. by wang po. VI:9-10.  
The Wind-up. VII:7.  
For Bob Creeley in Albuquerque. VIII:8.  
The Beat. VIII:9.  
Poem. by gabriel cousin. translator.  
Four Poems [numbered]. by sandro penna.  
VIII:10. translator.  
The Weathers. by tu fu. VIII:11.  
W.C. IX:11.  
A Poem. X:10.  
The Overcast.  
Classic Stance of the Pine.  
The Small Parade.  
A Composition with Difficulties. XI:[1].  
The Trigger.  
La Justice. XI:2.  
The Passion.  
Protection Racket. XI:2-3.  
Refreshment. by li po. XI:3. translator.  
Space. by li po.  
Time. by li po.  
**Invitation to Primavera.** XII:[1]-11 (the entire  
issue, comprising an introduction & cantos i-  
xxv).

### **gregory corso**

Middleton Gardens. II:3. [Wilson C13]  
My Visit to Concord. [C14]  
Hedgeville. [C15 - early publication of corso  
as most of his earlier contributions were to  
school mags]  
Birthplace Revisited. VI:10.  
"Budger of history..." [a portion from **bomb**].  
VIII:12.

### **gabriel cousin**

Poem. VIII:9. tr/cid corman.

### **d fielding dawson**

Poem. IV:9.

**cid corman**

Night on the West River. by li po. VI: 8.  
translator.

Autumn Has Really Come Up On Us. by li po.  
Poem. by tu fu. VI: 9.

The Struggle. by wang po. VI: 9-10.

rique. VIII: 8.

late news flash

inslator.  
sandro penna.

it turns out the opening  
piece, 'COMBUSTION, or  
getting the breath hot'  
is by cid corman not the  
editor, as listed. baaaa

l: 11.

lties. XI: [1].

The Trigger.

La Justice. XI: 2.

The Passion.

Protection Racket. XI: 2-3.

Refreshment. by li po. XI: 3. translator.

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VIII: 12.

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Poem. VIII: 9. tr/cid corman.

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Poem. IV: 9.

**fielding dawson**

The Canoe. V: 4.  
Dedicated to Love.  
The Blue Bowl.  
Ode to Booze.

**minou drouet**

Poem for a Song. V: 6. tr/w.w.e. ross.

**louis dudek**

Ideogram. I: 6.  
Each After his Nature.  
The Luxuries of Asceticism. I: 7.

**robert duncan**

The Landscape Revised to Portray a Reality.  
V: 3.  
An Interlude. Of Rare Beauty. VI: 4.  
Writing Writing / Aubade. VI: 5.  
/ Smoking the Cigarette.

**e frederick eckman**

Aids to Composition. V: 4.  
The Novelist.  
A Member of the Editorial Board Resigns.  
Emaux et Camees. VII: 6.

**larry eigner**

Poem. III: 5. ("the ragged lines of....")  
The Studio.  
Couple of Years. III: 7.  
Three Poems [numbered]. V: 9.  
Something I Won't See. VII: 6.  
Partition. (translated from the French by  
Larry Eigner)?  
Poem. VIII: 6. ("do the dogs know why they bark?")  
A Virgin. VIII: 7.  
Maps. IX: 12.  
The Invisible.  
Poem. ("the maple....") XIII: 10.  
To C.C.  
Poem. ("how many times, death....") XIII: 11.  
Poem. ("plenty of time....")  
An Imitation (a photograph of Robert Creeley).  
XIII: 11-12.

**theodore enslin**

Dead of Afternoon. III: 3.  
Winter on Cold Rivers. III: 5.  
Voyage and Return.  
Popular Song and/or Satchmo. [precedes his  
first book]  
"Of Birds...." V: 4.  
The Overpower. V: 6.  
Poem. V: 6-7.  
At Puritan Beach. V: 7.  
A Recognition. VII: 7.  
Opposing.  
Opposing 2.  
Two Voices.  
A Present. VIII: 5.  
Spindrift (after Giovanni Gabrielli). VIII: 6.  
Summons.  
Storms 9.  
**212:**  
212 (H<sub>2</sub>O and steam). IX: 3.  
Execution.  
A Dream in Color. IX: 4.  
Moss in Winter Branches.  
Bone November.  
A Song for Myself.  
Lingua Franca. IX: 5.  
Peaches and Stones.  
Happy Marriage.  
The Radar Plane's Pilot.  
Do Not Consult Dr. Freud. IX: 6.  
In Picture and in Act.  
Missa Brevis.  
Mushrooms and Bulldozers.  
A Hill in Brewster. IX: 7.  
We Start Where We Leave Off.  
West of Greenwich.  
Black Alder Bouquet.  
Kalends are Kalends. IX: 8.  
All!  
Some Grace Notes. [end of **212**]  
69. XI: 11.  
The Soup - A Receipt.  
A Night for the Garbage Trucks. XIII: 3.

**theodore enslin**

Rapport. XIII: 4.  
Enlightened Morning.  
A Short Life's Merry.  
Decision.  
Oriole.  
Poems for Mardi 1-14. XIV: [1]-4.  
Ta Ia. XIV: 4.  
The Hands.  
You Came in a Minute Ago.

**serge essenin**

The Tramp's Confession. II: 4-5. tr/cid corman.

**f   lawrence ferlinghetti**

"And after it became obvious that the word  
Truth had only a comic...." [a portion of  
**tentative description of a dinner given to  
promote the impeachment of president eisen-  
hower**]. VIII: 12.

**ian hamilton finlay**

Paradise. XIV: 10.

**roy fisher**

Silence. IV: [1].  
Linear. IV: [1]-2.  
The Poplars. IV: 2.  
Toyland. IV: 2-3. [precedes his first book]  
Faces of Time. XI: 3.  
The Intruder. XI: 3-4.  
As the White Chalk Cliff..... XI: 4.  
Bag's Groove. XI: 5-6.

**g   allen ginsberg**

Howl: Part Three for Carl Solomon. II: [1].  
"Now to the come of the poem,...." II: 2.  
To Lindsay. IX: 8.

**eva gordon**

The Cafe. VII: 9.  
Afterglow.  
Thirst. X: 4.

**martin gray**

Cosmedy. VII: 8.

**charles guenther**

Song. by jacques prevert. III: 8. translator.  
Enormous and Red. by jacques prevert.  
The Downfall of Scruples. by jacques prevert.  
III: 9.  
I Don't Fear That So Much. by raymond  
queneau. V: 3.  
Poetic Art. by luc berimont. VII: 5.  
The Ravens. by pierre albert-birot. VII: 10.

**ralph gustafson**

Case History. III: 8.

**h paavo haavikko**

3 in Green. XIV: 7. tr/anselm hollo.

**han-shan**

Cold Mountain Poems (1-7 with intro).  
V: 10-11. tr/gary snyder.

**geoffrey hazard**

Black Flowers Bloom. VII: 5.  
Night-Worker's Letter. XI: 10.  
Song.

**george hitchcock**

Twilight. XIV: 12.  
The Diver.

**anselm hollo**

Lines. XIV: 4-5.  
The Citizens. by pentti saarikoski. XIV: 5-6.  
translator.  
3 in Green. by paavo haavikko. XIV: 7.  
Wake. XIV: 13-14.

**j max jacob**

The Horned Screamer. VI: 6-7. tr/w.w.e. ross.  
[Max Jacob, 1876-1944. by alma de chantal  
brazeau. VIII: 5.]

**leroi jones**

March. X: 7. [Dace C-18, precedes his first  
book.]  
To A Publisher.... cut-out. X: 7-8.  
Confucius Say. XIII: 3.  
The Turncoat.

**k jack kerouac**

Lucien Midnight. II: 3. [Charters C-16, preceded by only 5 contributions to magazines, & 10 school pieces; & preceding publication of **on the road** by five months.]

Two Poems: "wee wee wee poem...." & "You start off by suckin in milk...."

**l john lachs**

Extract from a Diary. III: 2.

Experiments. VIII: 4.

**carl larsen**

Storming Your Gates (3: every night a miracle night). IV: 7.

Storming Your Gates (6: invitation waltz).

Notes for the Beginning of Things: 2. VII: [1].

Notes for the Beginning of Things: 5.

Notes for the Beginning of Things: 7 (the christmas party: 2). VII: [1]-2.

Storming Your Gates: 8 / Thoughts After a Poetry Recital. VII: 2.

Storming You Gates: 16 / (for claudia).

**irving layton**

Smells. I: 8.

Doubting Thomas.

Plain Words.

Anti-Romantic.

Diogenes on the Human Clod.

**edwin lent**

To Morpheus. VII: 3.

It's Funny How In Dreams. VIII: [1].

A View of El Paso.

**denise levertov**

The Flight. II: 11.

The Absence. III: 10.

The Whirlwind.

The Vigil. VII: 7.

Pleasures. VII: 8.

A Sequence (i-iv). XIV: 8-9.

**li po**

Night on the West River. VI: 8. tr/cid corman.

Autumn Has Really Come Up On Us. tr/cid corman.

**li po**

Refreshment. XI: 3. tr/cid corman.

Space. tr/cid corman.

Time. tr/cid corman.

Two Drinking Poems: II. In the Wineshop of  
Chinling. XIV: 1. tr/david rafael wang.

**ron loewinsohn**

Pastorale. II: 7. [precedes his first book. the  
author's name misspelt loewinson.]

**christopher logue**

"Today, it came to me. How you...." [open-  
ing stanza of **to my fellow artists**] VIII: 12.

**federico garcia lorca**

The Ballad of the Water of the Sea. V: 5.  
tr/w.w.e. ross.

**mathias lubeck**

Variations on Some Roman Emperors. I: 5.  
tr/w.w.e. ross.

**thomas lundin**

A Mythological Beast. XI: 10.

They Tell Me. XI: 11.

**m gennaro manna**

Itinerary. IV: 3. tr/cid corman.

**clive manwaring**

The Last Girl at English Bay. VII: 4-5.

Just an Old Lacklust on my Mind. VII: 5.

**martial**

Epigrams -- Book III: 89. III: 3. tr/jonathan  
williams.

87.

97.

83.

**michael mcclure**

The Lady. II: 6.

Payment.

The Fire.

Fuseli for Jonathan Williams. II: 6-7.

**jay macpherson**

Creation. III: 10.



**kenneth mcrobbie**

Homage to Rexroth. VI: ]1]-4. [claiming to be the first poem in Canada written for public reading with jazz accompaniment.]

As I Start. VI: 4.

"Not a sign of the Cross...." [first verse of the fourth poem from **jupiter c: 4 poems for the missile age**]. VIII: 12.

A Reason. XIII: 9.

Winter Morning. XIII: 10.

**meng ho-chuan**

Two Drinking Poems: I. Late Spring. XIV: 10.  
tr/david rafael wang.

**paul c metcalf**

The Expatriot. V: 8.

Edisto.

Marilyn Among the Indians. V: 9.

Dubble T'Rite Senner.

Deposition.

**peter miller**

Song of a Woman. by sergio solmi. IV: 6.  
translator.

The Little Tree. by umberto saba.

Explosion. IV: 10.

Epitaph for Evita.

On Poetry. by octavio paz. V: [1]. [from the essay El Arco y la Lira] translator.

Love. by rene guy cadou. V: 5.

Water Woman. by aime cesaire. V: 11.

Tom-Tom By Night. by aime cesaire. V: 12.

Phrase. by aime cesaire.

The Automatic Crystal. by aime cesaire.

Visitation. by aime cesaire. VI: 5.

Bestiary. VIII: 2.

Trees of Chapultepec. VIII: 2-3.

Contrast, Pigalle. IX: 9.

Out of Orbit. IX: 10.

Rabbit and Serpent.

A Wry Rouge. XIV: 11.

**barriss mills**

Morituri. III: 6.  
The Boys in the Drugstore.  
Double Dutch. III: 8.  
Roaches.  
The Enormous Bed.  
My Son's Teen-Age Friend Inquires. V: 12.  
Headlines. VII: 4.  
Primitive.  
Just at Four O'Clock.  
Aunt Mary.  
Convertible.  
Crisis in the British Museum. XIII: 7.

**eugenio montale**

Short Testament. IV: 5. tr/cid corman.  
The Eel. IV: 6. tr/cid corman.

**henry mortell**

Lines for a Grammarian. VII: 7.

**henry moscovitch**

Paranoia. II: 7.  
Tale.

**n michael nimchuk**

Memorial: Marcel Bougay, 22nd Reg.,  
Korea. IX: 8.

**alden a nowlan**

Whistling of Birds. V: 5. [precedes his  
first book]  
The Eskimo, Being Tried for Murder,  
Speaks. VI: 6.  
Poem. by shirley chase, 8. VII: 7. as set  
down by alden nowlan.  
Touching You Tongue to Tongue in the  
Dark Whirl. VIII: 2.  
The Gravedigger. XIII: 4.  
Eleanore. XIII: 5.  
Fifteen Thousand Feet Above Quebec. XIII: 5-6.  
Waiting for Her. XIII: 6.  
Steve Johnson's Daughter at his Death.  
Saturday Night. XIII: 7.  
The Song Makers. XIV: 9.  
Craig Selby. XIV: 9-10.

**o charles olson**

The Loves of Anat, 1. I: 6.

"I measure my song,..." &

"Gloucester, your first house was as Elizabeth's..." [two excerpts from **the maximus poems**]. II: 9.

monday feb 19 51 lerma [6 paragraphs from one of his **mayan letters**]. II: 12.

From the Maximus Letters. X: 3-4.

**p lloyd parks**

Baptism By Air. by jacques prevert. I: 7.  
translator.

**michele parrella**

Your Country and Mine, Thomas. IV: 4-5.  
tr/cid corman.

**cesare pavese**

Terra Rossa Terra Nera. IV: 4. tr/cid corman.

Tu Sei Come Una Terra. tr/cid corman.

**octavio paz**

**On Poetry**. V: [1]. tr/peter miller. [from the essay El Arco y la Lira]

**sandro penna**

Four Poems [numbered]. VIII: 10. tr/cid corman.

**stuart z perkoff**

Poem. ("music....") III: 6.

Poem. ("we come on quiet....") III: 7.

The Ominous Thelonious. III: 8.

Poem. ("There is a cat....") III: 9.

Soi-Disant Salon. IV: 7-8.

**will petersen**

The Fox, The Wolf, and Mr. Rabbit. VIII: 8.

**robert peterson**

Six Haiku [numbered]. IX: 9.

September 5. IX: 11.

**marie ponsot**

Espousal. II: 12.

**jacques prevert**

Baptism By Air. I: 7. tr/lloyd parks.

Song. III: 8. tr/charles guenther.

Enormous and Red. tr/charles guenther.

The Downfall of Scruples. III: 9. tr/  
charles guenther.

**alfred w purdy**

Sour Grapes. VIII: 3-4.

Love Song. X: [1].

Indian Reservation: Caughnawaga, 1957  
(After A.M. Klein). X: [1]-2.

From the Chin P'ing Mei. X: 2.

Personal.

**q raymond queneau**

I Don't Fear That So Much. V: 3. tr/  
charles guenther.

**r p davies roberts**

Prelude. VIII: 2.

**gert rosenstadt**

The Fire. XI: 12. tr/jacob werner.

The Listener. tr/jacob werner.

**w w e ross**

Variations on Some Roman Emperors. by  
mathias lubeck. I: 5. translator.

Ovanuna Believed.... by andre salmon.

I: 7. translator.

The Companions in the Garden. by rene  
char. III: [1]-2.

The Bull. by rene char. III: 2.

News Report from Above. III: 3.

On the Streets. III: 6.

Dowsing. IV: 10.

The Ballad of the Water of the Sea. by  
federico garcia lorca. V: 5. translator.

Poem for a Song. by minou drouet. V: 6.

The Horned Screamer. by max jacob. V: 6-7.

The Old Chinaman. VII: 6.

Perplexity.

On the Road. VII: 6-7.

Rainbow. XIII: [1].

Culvert.

Great Blue Heron. XIII: [1]-2.

**g r roy**

We Had Expected from Suffering. by  
hector de saint-denys-garneau. V: 10.  
translator.

**s pentti saarikoski**

The Citizens. XIV:5-6. tr/anselm hollo.

**umberto saba**

The Little Tree. IV:6. tr/peter miller.

**hector de saint-denys-garneau**

Spleen. V:7. tr/alma de chantal brazeau.

Lanterns. tr/alma de chantal brazeau.

"But The Living Feel No Pity For The Dead".

V:8. tr/alma de chantal brazeau.

We Had Expected from Suffering. V:10.

tr/g. r. roy.

**pedro salinas**

Seashore. V:9. tr/ cid corman.

**andre salmon**

Ovanuna Believed.... I:7. tr/w.w.e. ross.

**rocco scotellare**

The Windows. II:8. tr/cid corman.

Now That July. tr/cid corman.

Return Voyage. II:8-9. tr/cid corman.

**f r scott**

Street Cry. II:3.

Brebeuf and his Brethren. II:5.

The Call of the Wild. II:7.

Tea-Time.

Tribute. II:8.

**charles shaw**

Relatively Speaking. V:5.

**michael shayer**

Hytteby (hut-colony outside Oslo). XI:7.

Durham Cathedral. XI:7-8.

Poem: I Thought-- As I Sat in Russell  
Square. XI:8.

Two Psychological Poems / I. XI:8-9.

II. XI:9.

Oslo Days. XI:9-10.

**james singer**

May 2, 1960 10:00 AM. XIV:13.

**gary snyder**

For a Far-Out Friend. IV:9.

Tokyo / 27 December, 1956. [precedes his  
first book]

**gary snyder**

Cold Mountain Poems (1-7 with intro).  
by han-shan. V: 10-11. translator.  
After the Chinese. VII: 2-3.  
Night. VII: 3.  
Cartagena.  
Thin Ice. IX: 12.  
How Poetry Comes to Me. XIV: 7.  
He Speaks.

**sergio solmi**

Song of a Woman. IV: 6. tr/peter miller.

**raymond souster**

Combustion , or Getting the Breath Hot.  
I: [1]-2. [prose introduction]  
Recent Comustions. I: 2-4. [ads with comments]  
Queen Street Burle-Q. I: 6. [unsigned poem  
erroneously credited to Charles Olson by  
George Butterick, C201]  
At Three In The Morning. [Butterick C200]  
Recent Combustions. II: 10-12. [ads with comments]  
Review. VI: 10. [five line plug for **gasoline** by  
gregory corso]  
What Are We Going To Do? VIII: 11-12.  
[review of four broadsheets, **jupiter c** by  
kenneth mcrobbie, **bomb** by gregory corso,  
**tentative description of a dinner given to  
promote the impeachment of president  
eisenhower** by lawrence ferlinghetti, &, **to  
my fellow artists** by christopher logue]  
Combustibles. XIII: 12. [recommended reading]  
A Note from the Editor. XIV: 14. [pitch for  
**origin** second series]

**t marie tavgoges**

The Man-Eater. III: 6.  
Saturday Night in Saskatoon.  
When the Game Goes Wrong. V: 3.  
Death of a Statesman. V: 5.  
To Fee Dawson. VI: 8.  
Party at the Penguin's Pool. VII: 9.

**mario trufelli**

Returning. IV: 3. tr/cid corman.  
The Idle Carousel. tr/cid corman.

**tu fu**

Poem. VI: 9. tr/cid corman.

The Weathers. VIII: 11. tr/cid corman.

**gael turnbull**

The Octopus Ride. I: 8.

For Gaston. II: 2.

The Sun. II: 5.

Some Notes on The Maximus Poems of  
Charles Olson. II: 9-10. [prose]

A Fragment of Truth. V: [1].

Learning to Breathe. V: 2.

The Look.

Vertigo. V: 6.

Since You Ask. VII: 11.

A Scar Closes a Wound.

Les Toits, A Painting by Nicholas de Stael.  
XI: 6.

A Lamb.

The Priests of Paris. XI: 7.

**w wang po**

The Struggle. VI: 9-10. tr/cid corman.

**wang wei**

The Knowledge. VI: 7. tr/cid corman.

The Parting. tr/cid corman.

The Isolated. tr/cid corman.

Autumn Evening on the Slope. tr/cid corman.

The Peak of Tai Yi. tr/cid corman.

Alone Here. tr/cid corman.

**david rafael wang**

Two Drinking Poems / I: Late Spring.

by meng ho-chuan. XIV: 10. translator.

II: In The Wine-

shop of Chinling. by li po. XIV: 11. translator.

**james i weil**

At His Funeral. XIII: 7.

Fancy Fishing. XIII: 8.

Perpetual Trust.

Transportation Problems.

New Years Eve Party. XIV: 10.

Production Line Sermon.

**jacob werner**

The Fire. by gert rosenstadt. XI: 12.  
translator.

The Listener. by gert rosenstadt.

**philip whalen**

Self-Portrait Sad, 22:IX:58. IX: [1]-3.  
[probably precedes his first book]

**jonathan williams**

The Shell Game. I: 4.

Writers to Readers: New Work Moves  
Cross-Country. I: 5. [prose announcement  
of his cross-country book tour March 57]  
Translations from Martial / Epigrams--  
Book III: 89. III: 3. translator.

87.

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83.

**z curtis zahn**

Portrait. IV: 8.

Poem for the Men Out After It. VIII: 7-8.

**lloyd zimpel**

To The Wall. XIV: 12.

**louis zukofsky**

To Friends, For Good Health. X: 6.

from Thanks To The Dictionary:

David and Michal. X: 8-9. [prose poem]

#. X: 9. [prose poem]

David and Bath-Sheba. [prose poem]



## **appendix**

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### **margaret avison**

The Earth That Falls Away. 62 [though given as page 64 in the contents].

### **cid corman**

13 Poems: "With so much...." 6.

Morning Song. 7.

The Game. 8.

The Native. 9.

The Cowboy. 10.

The Kindness. 11.

For Reference. 12.

The Poppy. 13.

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La Partenza. 15.

La Cartolina. 16.

The Accord. 17.

The Calculus. 18.

### **louis dudek**

pages from Atlantis. 45-55.

### **theodore enslin**

Two for Karen: July Night-With Friendship;

"how she...." 19.

Forms XX. 20-29.

### **ferenc juhasz**

The Force of the Flowers. [35]-[44].

[tr/kenneth mcrobbie].

### **kenneth mcrobbie**

Lectures on History - I. 56-58.

II. 58-59.

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The Forest Is Very Wide. 60-61.

The Force of the Flowers. by ferenc juhasz.  
[35]-[44]. translator.

### **lorine niedecker**

4 Poems: "Something in the water...." 31.

"Bird singing...."

"To Paul now old enough to read...." 32.

"I knew a clean man...." [33].

**gael turnbull**

from Walls for a House:

(I) for Anselm Hollo. 1-2.

(VI) for Matthew Mead. 2-3.

(VII) for Pete & Spike. 3.

(X) for Robert Duncan. 4-5.

**celia & louis zukofsky**

Catullus XCIV/Catullus 94. 30.

[Latin original with translation beneath]

[an ad for **new wave canada** comprises page 34, the only 'content' from souster (5 paragraphs). victor coleman contributed the list of poets of the new generation from which souster made his selections, that collaboration spilling over to island six / combustion 15.]

printed offset at Rubicon Press in Toronto, on white bond, with covers of the same stock. [72pp] saddle-stitched. 7" x 8½".

a remarkable feature of this issue is the cover illustration, a photograph of the 1940 City of Toronto Inter-18 Baseball Champions, the Columbus Grads: 15 ballplayers in identical Columbus pinstripes, except for the sixth man, ray souster, wearing a uniform with letters T (over) O, on a white ground, standing out loud as any rock at sea even then. what kills me is how he put it all together 26 yrs later, a photograph in an album, the conjunction of island six & combustion 15, thoughts on a cover.

Canadian poetry, published for the first time in a modest format in the hope that others will do something more substantial. For directness and economy of statement, for a delicate, deliberately under-written lyric quality, he is surpassed by few of his contemporaries. Mimeographed edition.

ALL THAT IS LOVELY IN MEN: poems by Robert Creeley, drawings by Dan Rice. Jonathan Williams, Highlands, N.C., U.S.A., publisher. Price \$2.50

One of the best of the modern Americans still under 40 in his best collection to date. His terse, stripped, laconic, wryly humorous poems have made their influence felt far beyond local boundaries. Another must for the serious.

SELECTED POEMS OF RAYMOND SOUSTER. Contact Press. Price \$2.00

Nearly all Canadian critics have remarked on his bitterness, his honesty, etc., not one has seen fit to point out (or has seen) his effort to write poetry in the colloquial speech of his countrymen. Would like to be known as a proletarian poet, but feels that more than a concern and a love of all people is needed to merit this distinction.

THE PRECISIONS: poems by Cid Corman. Sparrow Press, Box 25, Flushing 52, N.Y., U.S.A. Price \$1.00

First volume by the very gifted editor of Origin, which is issuing its twentieth and last number as this magazine goes to press. These poems record his search for an individual voice. Here is concern for the craft in its healthiest aspects.

THE RESPONSES; poems by Cid Corman. Origin Press, 68 Main Street, Ashland, Mass., U.S.A. Price \$1.00

Further advances toward a more open poem are evident in this second collection by a young American now living abroad. Let us hope he will give us more memorable poems of the calibre of THE MORNING ROUND.

BJARNI: poems by Gael Turnbull. Origin Press. Price \$1.00. Or direct from the author c/o National-Provincial Bank, Worcester, England, Price 5/-.

Mainly re-creations from the Norse sagas by a young English poet who made many friends in Canada during his several years here. These poems all have a dramatic tenseness to them that suggest they were written with the voice in mind; and indeed, many of them have been read over the radio. Yet another facet of a tireless experimenter.

LET US COMPARE MYTHOLOGIES: poems by Leonard Cohen. McGill Poetry Series, Montreal; distributed by Contact Press. Price \$2.00

Attractively produced first volume of a brilliant young Montreal poet now at Columbia, who gives much more than the usual youthful promise in his first extended public outing.

PICTURES OF THE GONE WORLD: poems by Lawrence Ferlinghetti. City Lights Pocket Bookshop, 261 and 271 Columbus Ave, San Francisco 11, Calif., U.S.A. Price .50 cents

Another first volume by a Bay poet who has learned much from Prévert and others, but has enough exuberance and grace to make what he has to say uniquely his own.

HOWL: poems by Allen Ginsberg. City Lights Pocket Bookshop. Price .75¢

The title poem is the unforgettable cry of anguish of a generation that went through hell and came out of it battered but somehow still alive. This poem recently created a sensation in San Francisco— it would do so anywhere. Another must.

ARK II MOBY I: 707 Scott Street, San Francisco 17, Calif, U.S.A.  
Price .75¢.

Here in 50 pages everything from Rexroth to Zukofsky, a representative group of the new younger rebel poets of the Bay area mixed in with their elders and a few who don't even belong. Denise Levertov rings a very loud opening bell.

YES mimeo'd quarterly from Montreal, a new one by some fresh names among les jeunes there. More power to them! Send your buck for five issues to Glen Siebrasse-5616 McAlear Ave, Cote St Luc, Que, Canada.

THE MAXIMUS POEMS/1-10, Jargon 7: THE MAXIMUS POEMS /11-22, Jargon 9. Jonathan Williams, publisher. Price \$3.00 each.

Not since Paterson have we seen such an ambitious and successful attempt to capture the feeling of a place and its people. As the author of Paterson himself said of the first volume: "In any case, the man is a major poet with a sweep of understanding of the world, a feeling for other men that staggers me....."